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Toggery of All Times

By W^m Henry Shelton.

VI. - VIII.

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Being a Series of Costumes, Plates, and Descriptions from Rare Old Books in the Library of the New York Salmagundi Club

By Wm. Henry Shelton

VI.

IN the last article on the male millinery of our forebears we dealt with the dress of the most fantastic, the most dissipated, the merriest, the maddest, three years in the history



FIG. 23.—NEGLIGEE COSTUME OF A YOUNG PARISIAN, 1804.



FIG. 24.—SPENCER DE CASTORINE, 1806.

of the world,—the period of the French Directory. Paris, more than ever the dictator of fashions, entered upon the new century wearied with license, and disgusted and sobered after her long debauch. This new mood of penitence was reflected in the dress of the people. The cocked hat went out with the tricolored cockade; and, except for evening dress, the trousers, for very modesty, began to feel their way down the calves of men's legs.

The stovepipe hat, the crown of nine-

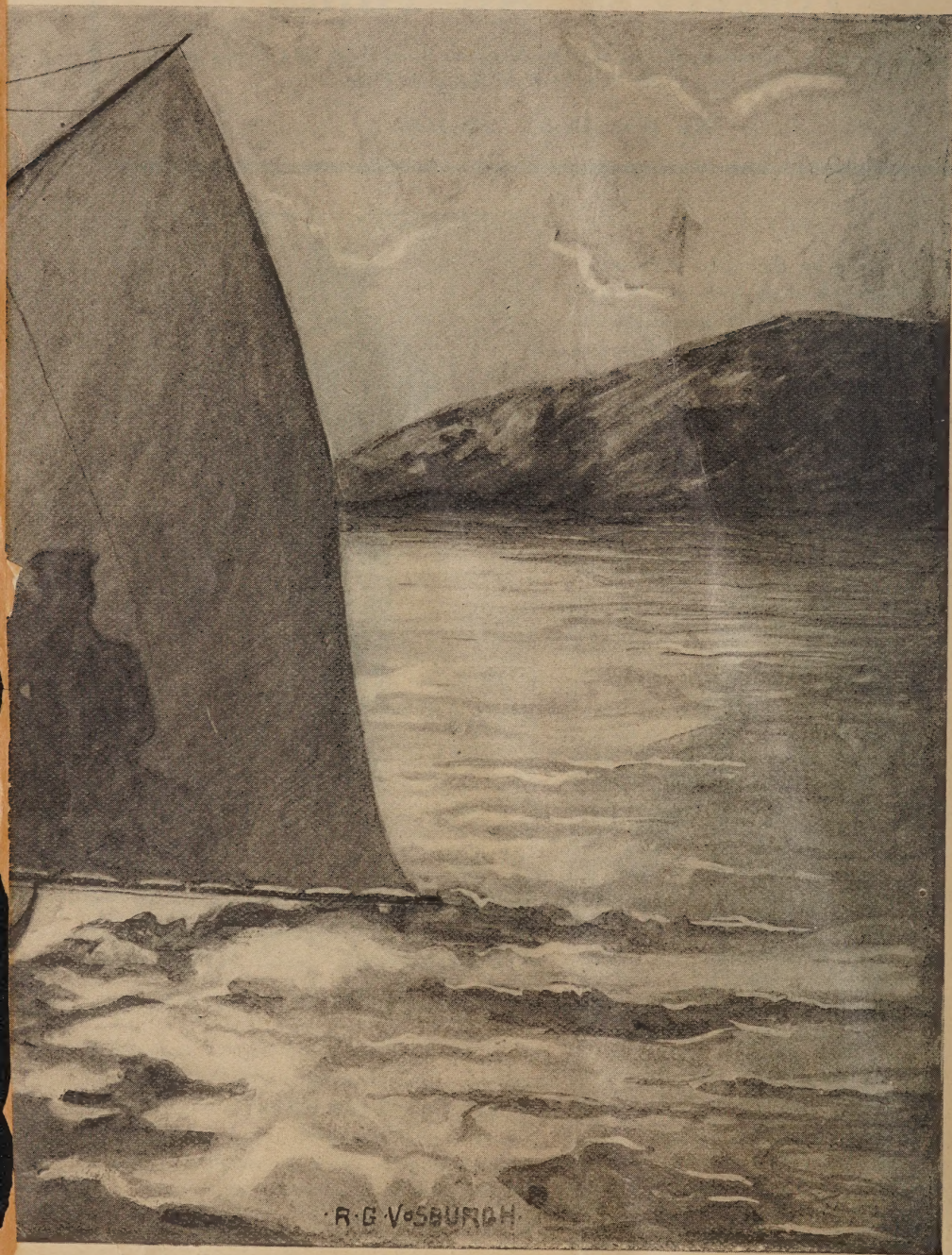




FIG. 25.—REDINGOTE DE HAMBOURG, 1807.

teenth-century togger, had come to stay for a hundred years and——? It is still young and tenacious of life, and only half as old as its three-cornered predecessor.

Fig. 23—*Costume Negligee d'un Jeune Homme*.—This is the business dress of a young man of 1804, who has worn smarter clothes in the days of the Republic, and regrets the change.

Fig. 24.—This young man's Spencer de Castorine has not shrunk in the wash, as one might suppose, nor is it hitched up or otherwise climbing to his armpits while he is unconscious of its tendency,—it is the short beaver top coat of the year 1806, worn by the dudes of the Boulevards, and in this case over evening dress.

Fig. 25.—This is a young gentleman of 1807, in a Redingote de Hambourg with boots of leather. He is not asking alms, as one might

at first suppose, nor feeling for the first drops of summer rain, but is explaining to a friend, who has stopped just outside the picture, the spirited maneuvers of Napoleon in the wheat fields of Friedland.

Fig. 26.—This rough-and-ready young man is encased in an overcoat of Irish frieze, with a hat which is described as demi-boat-shaped, making altogether a costume eminently fitted to shed water. His hands are as snug from the rain as the head of a turtle within its shell. He has come over the channel to take an *atelier* in the Latin Quarter, to study the figure under David, and at the balls of the Four Arts, when he will return to London to paint imaginary landscapes. This is the way his tailor turned him out in 1811.



FIG. 26.—AN ART STUDENT IN PARIS, 1811.

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MEN'S dress in the period from 1812-22, although it had no distinguishing character as a whole, reflected the character of the time. In 1812, the Napoleonic wars had just closed and a new war was on between England and the United States. It was a martial period. The ladies in London wore hats like



FIG. 27.—EVENING DRESS IN PARIS IN 1812.



FIG. 28.—AN OUTING COSTUME, 1819.

Roman helmets. Men's coats were buttoned tightly over the breast, from 1812-14, with brass buttons that glittered like flashes from the guns. The coats had stiff military collars coming up to the ears, and the trousers fitted tight to the leg under hussar boots.

As the wars subsided and passions cooled, masculine dress, during the remaining years of this period, grew less aggressive, more peaceful, and perhaps more frivolous.

curiously full. He knew it, but steadied it as he proceeded: "The wonder is that the 'Inverness' ever went out. It's as distinctive among men's garments as is the evening dress suit. It is picturesque, and never can be mistaken for a morning dress coat doing double duty, you know."

"It certainly shows a good carriage off to great advantage," Laura said. "Now, there's Fred——"

"Where?" asked Hector, almost impatiently, as he scanned the vista ahead. Laura smothered a laugh most skillfully. When stirred by mischief she is bewitching.

"I didn't mean to suggest that he is anywhere at present, though I suppose he is," she said. "I was using him as an example. I can't imagine his looking at his best in an 'Inverness.' He is too short."

Hector's face brightened.

"That's true," he said, with sudden hopeful candor. "But you take a straight figure, an athlete like—like me. I beg your pardon,—did you speak?"

"No—o," Laura stammered. "I—I was coughing. Please go on. I—I—take a man like you—yes?" Her voice was encouraging, though surely it held a laugh.

Hector turned quickly and looked into her face. Laura was blushing furiously, but her eyes danced with amusement.

"Look here!" he exclaimed, "do you mean it? Tell me?" He turned as if he would take her hand, yet dared not release the lever, though his hand trembled as if a delirium had seized him.

Laura's eyes were wonderfully liquid, but she looked down suddenly.

"Did *you*?" she asked sweetly.

"Laura!"



SOUVENIR POST CARDS.

The BROWNING'S MAGAZINE Souvenir Card Club is made up of all readers of the MAGAZINE and collectors of Souvenir Post-Cards who choose to enroll their names. It offers a ready means of exchange among members in all parts of the country, and the principal rule of the club is that members receiving cards shall send in return as good as they get.

These new members have joined the Souvenir Card Club since last month:

Miss Martha Deinet, 6927 Jackson Park Avenue, Chicago, Ill.; Joseph H. Duckworth, 5127 Girard Avenue, Philadelphia, Pa.; Frank Slageter, 1323 Pendleton Street, Cincinnati, O.; Miss Alice M. Barber, 1336 Courtlandt Avenue, Columbus, O.; M. Edwin Burke, 375 Gregory Street, Blue Island, Ill.; Miss Klina Gillespie, Skiddaw Hotel, Keswick, England; B. F. Hardesty, L. V. R. R. Co., 26 Cortlandt Street, New York; Miss Clairette C. Schwaab, 2423 High Prairie Street, Milwaukee, Wis.; Miss Drop-pers, 2517 Prairie Street, Milwaukee, Wis.



A KNOCKER.

AUNT POLLY: Your new parrot is very flattering in its remarks.

THE NIECE: Yes; but pa says it's blind.



FIG. 29.—A PARISIAN SWELL OF 1820.

The four plates reproduced this month are from the unique work, "Costumes Masculins de Paris, 1800 à 1850," in the library of the Salmagundi Club. Each plate is in colors.

Fig. 27.—This is evidently a gentleman in evening dress. The coat is of light blue, with cloth buttons, and a collar of velvet. The breeches are nankeen, and the gaiters "écru."

Fig. 28.—Here we have a Parisian gentleman who is just leaving town for a summer in the country with "*Chapeau de feutre gris à large bord.*" His gray felt hat, with broad brim, will protect him from the sun. His gaiters are also gray, and his wide trousers are of nankeen. His coat is brown, his vest and neckcloth white, and his vocation that of a masher of hearts on the sands of Dieppe.

Fig. 29.—Nothing can be finer than this young swell of 1820. His mustache is not so

conspicuous as his hat, but it may be discerned by the naked eye. The hat is aptly described as "Chapeau-balloon," with a long nap. His vest is made from a shawl. His coat is dark blue, and his trousers gray.

Fig. 30.—This young gentleman is also bound for conquests at the seaside, armed with the badge of flirtation and draped in the seductive costume of the year 1822. His trousers are of Russian canvas or linen, which may be washed and ironed daily. He will never stoop down to turn them up. His long redingote is of plum-colored merino, his waistcoat of yellow piqué, and his scarf of many colors, in which yellow prevails. His hat and boots are of castor, the day is warm, and his satisfaction with his costume and with himself is intense.



FIG. 30.—A YOUNG MAN OF FASHION, 1822.



Amateur Photography.

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A second prize of Three Dollars and a third of Two Dollars will be paid for the next best and most interesting prints.

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The original engraving of any photograph

published will be sent to the person sending us the print, upon the receipt of 25 cents and the name of one new subscriber.

All prints submitted shall become our property, and *no prints will be returned*.

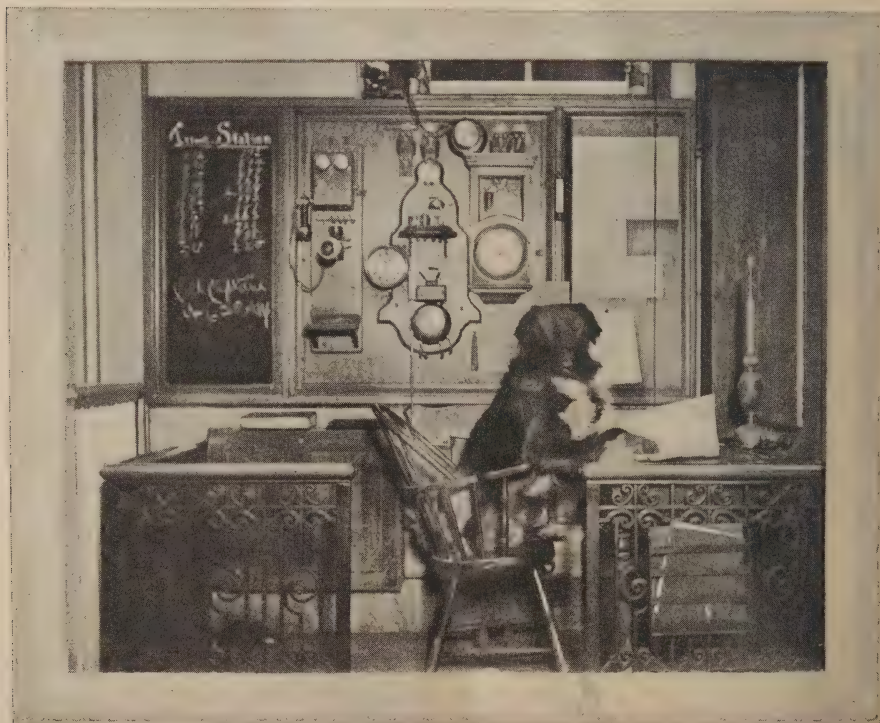
The first prize of Five Dollars is awarded this month to Edw. M. Primeau, St. Louis, Mo., for "The Splinter."

The second prize, Three Dollars, to M. J. Murray, Woodlawn, N. Y., for "Nero on Watch."

The third prize, Two Dollars, to Mrs. Nancy Ford Cones, Covington, Ky., for "What Is It?"

Prints have been received from:

Otto Peetz, Milwaukee, Wis.; Frank B.



By M. J. Murray

NERO, N. Y. F. D., ON WATCH.

Woodlawn, N. Y.

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VIII.

THE four plates presented this month, showing men's fashions in the years 1824, 1826, 1828, and 1830, are from "*Masculins de Paris*," a unique work in the costume library of the Salmagundi Club, of New York. Its fifty plates, one for each year of the first half of the century, were gleaned among the old bookstalls of Paris, Nice, and Cannes by Mr. J. Sanford Saltus.



FIG. 31.—THE COSTUME OF THE CHASE, 1824.



FIG. 32.—TWO GENTLEMEN OF 1826.

Fig. 31.—We have here the irate father and the infant terrible, from *Le Petit Courrier des Dames*, 1824. The child in the blouse *a la greeque*, trimmed with braid, has no fear of the rattan of his father. The tender-hearted parent, however, in the costume of the chase, is returning his yellow bandanna to the pocket of his hunting-coat of Persian satin, after drying the tears caused by the reckless behavior of his wayward son. His nankeen trousers

ways are made invariably are of roughened,—though in no sense a long-napped,—goods. The rough effect is a matter of finish rather than of weave, and is applied to all one-color suitings. The new fabrics have the appearance of having been first regularly finished and afterward rubbed the wrong way. The result upon worsted stuffs is a surface having a fine dull sheen, very rich and handsome. Whether this shall lead later to the restoration of such finished cloths as kerseys, meltons, and still more lustrous broadcloths is a question already under discussion. Meantime all wool stuffs of fairly close weave are receiving this rough finish whether destined for service in cutaways, overcoatings, or for the season's dress suits. In the last named there is necessarily much latitude, as the well-made, only occasionally worn, suit of last year is unlikely to be discarded in the present, save in the case of the ultra-fashionable. The newer costumes of this class, however, are made invariably of fine, soft-finished worsteds, sometimes confounded with serges and cheviots by the uninitiated.

While an occasional slightly defined plaid, or an individual melton, will appear among them, cheviots and other invisibly ribbed goods will be the leading overcoatings. Notwithstanding a determined effort to effect a pronounced change in the length of overcoats, the long garment, with the exception of the raglan form, is more *en evidence* than ever. The fundamental form from which all others are derived is the long, loose, easy garment, with fullish sleeves and "horseshoe" collar. From this severely plain yet handsome foundation a dozen other forms spring. Some of these—to be noted, if not to be recommended, for general adoption—are made with strapped backs, a form of coat highly suggestive of the smock-frock in their unshapeliness. Others have pleated backs, the pleats being either stitched or merely pressed, and stayed at the waist by a

belt. There is to be observed a decided effort to popularize this last garment.

The new rain coats, cut on lines very similar to those of the long plain overcoat, promise to become an essential feature of the wardrobe. With a well-made coat of this variety, the young man disposed to economy may don it, without misgiving, over a dress suit. The system of fiber-closing by which almost any handsome wool fabric nowadays may be rendered waterproof, without an attendant odor of rubber, formerly so disagreeable, makes it possible for a variety in these garments heretofore impossible.

For formal use, however, all lovers of the picturesque and of the strictly appropriate in dress will be glad to know that the "Inverness" returns this season to more general favor than in many years. The wonder is that it ever was laid aside. It is the one coat form devised for evening wear that never, by any means, may be vulgarized by day use. While wholly inappropriate for business purposes, nothing has been invented that actually takes its place as an adjunct to the evening dress, being as distinctive as the latter, or as the crush hat itself.

As addenda to the necessary features of the wardrobe, the jaunty top coat in tan, castor, or mastic cloths reappears, with slight modifications in length and in the sleeve shape.



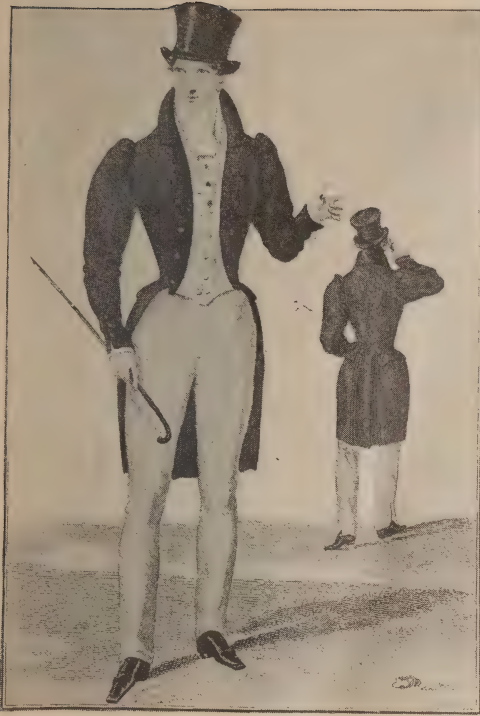


FIG. 33.—TWO GENTLEMEN OF PARIS, 1828.

are laced over ribbed stockings. His hat, now serving as an extinguisher, will be found equally useful as a flower pot.

Fig. 32.—These two gentlemen have not quarreled, but, being employed by the same tailor, they are still congratulating each other as they draw apart. Their hats are of beaver; their coats and waistcoats of cloth, with pearl buttons. The obverse gentleman, in doeskin trousers and linen gaiters, sports a yellow waistcoat and a neckcloth of many colors, in which yellow prevails. By carefully observing the figure of the reverse gentleman in the blue coat it will be seen that the tailors of 1826 were not content with reducing the waists of their customers *à la wasp*, but that they exaggerated that peculiarity by puffing out the trousers and sleeves.

You have in Fig. 33—
Two gentlemen of gay Par-ee
In bishop sleeves and whalebone stays,
And starched and stuffed in other ways.

Why are their wives at home in bed?
E-con-o-my will on that head
En-light-en you, and well express
Con-nu-bi-al un-self-ish-ness.

Fig. 34.—

These gentlemen were found in Nice
A long time after their demise;
That is, their pictures were so found,
And if not lost or under ground,
Their redingotes you yet may trace
To some friend's garret in that place.
These smiling Riviera twins
Of eighteen-thirty are has-beens;
So you, my son, had better dress
To gain eternal happiness.



HERE'S TO BOTH!

THE OLD FELLOW: Hurrah for the Boys of '76!
The gallantest chaps that e'er were seen!
THE YOUNG FELLOW: The boys of '76? Go to!
Hurrah for the girls of seventeen!

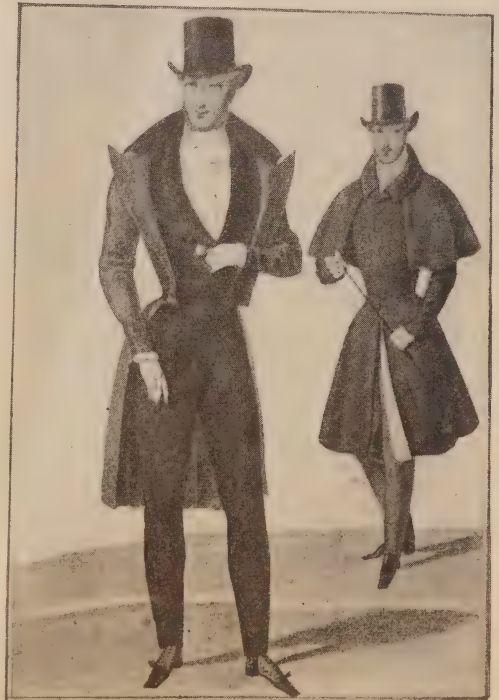


FIG. 34.—THE RIVIERA TWINS, 1830.



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The second prize, Three Dollars, to Ed. C. Rice, Chicago, Ill.

The third prize, Two Dollars, to Miss Mary Allen, Hackettstown, N. J.

Prints have been received from:

H. C. Howard, Lockland, Ohio; Mrs. A. A. Mudd, Wellston, Mo.; Frank E. Moynahan, Danvers, Mass.; E. T. James, Philadelphia, Pa.; Mrs. Zell Brown, St. Louis, Mo.; Miss M. E. McClure, Plainfield, N. J.; C. R. Summers, Kansas City, Mo.; Godfrey Smith, Minneapolis, Minn.; Miss Anna M. Whipple, Providence, R. I.; A. J. Swanson, Faribault, Minn.; Miss Florence Nicoll, St. Paul, Minn.; Geo. B. Leffingwell, Oil City, Pa.; J. Schlesinger, New York City; Nelson R. Hicks, Cleveland, Ohio; Mrs. F. B. Johnson, Omaha, Neb.; H. W. Voss, Cincinnati, Ohio; W. H. Grimball, Charleston, S. C.; G. A. Smith, St. Louis, Mo.; E. L. Dolbeare, Dorchester, Mass.; Clarence J. Gates, Jr., New London, Conn.; L. T. Brodstone, Superior, Neb.; Miss Lillian J. Stearns, West



By Nelson R. Hicks.

PIE EATERS.

Cleveland, Ohio



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